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MEYERBEER'S "ROBERT LE DIABLE."*

ALTHOUGH Meyerbeer appeared with brilliant success as a pianist when he was but nine years old, and may, therefore, be classed with the large number of infant phenomena that music has produced, he did not give the full measure of his genius as a composer until at the age of forty he produced *Robert le Diable*. Born in 1791, the son (like Mendelssohn, and like Benedict) of a Jewish banker, the name he inherited was that of Beer. But a friend, named Meyer, having left him a large sum of money on condition that the young composer would adopt his name, the vulgar "Beer" was converted into the distinguished "Meyerbeer;" and not wishing, apparently, to do things by halves, the newly-made Meyerbeer abandoned the ill-sounding cognomen of Liebmann, which he had hitherto borne, for the euphonious Giachomo. Liebmann Beer studied composition with Carl Maria von Weber under the Abbé Vogler; and Giachomo Meyerbeer, his musical education completed, went to Italy to try his fortune as a composer. He had already made some unimportant essays at Munich; but his first work of pretension was *Romilda e Costanza*, which was performed with great success at Padua in 1818. The year following Meyerbeer brought out at Venice *Emma di Resburgo*, which made so great an impression that its fame reached Germany, where it was reproduced at Vienna, Munich, Dresden and Frankfort. The young German composer wrote several other operas, all in the style of Rossini; thereby causing much grief to Weber, his former fellow-student, who had hoped better things of him. It was to be expected, however, that Meyerbeer would be influenced by the triumphs of Rossini, living as he did in Italy and witnessing constantly the effects of Rossini's music on the impressionable audiences around him. He was soon, however, to depart from his Italian manner; and the last work in the style which, when Meyerbeer began to write, enjoyed unbounded popularity throughout Italy, was *Il Crociato*. This work made its way to Paris and London. It was the last opera in which a male soprano was heard; so that in one respect it must have been more old-fashioned than the operas of Rossini, who is known to have set his face against these personages, refusing, to the great advantage of the musical art, to write parts for them.

If Meyerbeer had shocked Weber by following more or less successfully in the foot-steps of Rossini he probably did not altogether satisfy him when he changed his style under the influence of Weber's own *Der Freyschütz*. That the authors of the libretto of *Robert le Diable* were imitating the *Der Freyschütz* poem is evident enough; and the resemblance was probably more striking when *Robert le Diable* was first planned as an *opéra comique*, with spoken dialogue and without ballet, than it is now in its "grand opera" form.

When Dr. Véron, at that time manager of the Grand Opéra, undertook to produce *Robert le Diable* in its new and more developed shape, he resolved (as he assures us in his *Mémoires d'un Bourgeois de Paris*) to stake everything on the result. "Scarcely," he writes, "was I installed in my post, when I experienced a lively impatience to read the poem of *Robert le Diable*, the only work which could be immediately brought out. I was struck by the grandeur and originality of the subject. All the parts seemed to me interesting, which is always a good presage for the success of a dramatic work. But after long reflection I submitted some observations to MM. Scribe and Germain Delavigne, authors of the poem, and to M. Meyerbeer, author of the score. The parts were already distributed, and that of Bertram, the King of the lower regions, belonged to Dabadie. This artist had a baritone voice, and I was astonished that the part of Bertram was not to be sung by a bass. I insisted on its being entrusted to M. Levasseur, whose voice, physiognomy and whole person, full of nobility and distinction, would represent so well the poetic character of Bertram. The author became converted to my ideas, and I undertook at once the delicate mission of withdrawing the part from M. Dabadie and the more easy task of getting M. Levasseur to accept it. M. Meyerbeer had, then, to transpose in his score all that was written for the baritone voice; and he congratulated himself on having consented to this change, M. Meyerbeer expressed to me a great desire that Mme. Schreder-Devrient should

be engaged to sing the part of Alice. I made sincere and pressing propositions to this artist, who pronounced and spoke French very badly. But she had the good sense to resist my entreaties. The part of Alice was definitely entrusted to Mdlle Dorus, who created it with much talent and success.

"The scene of pantomime and ballet in the third act, during which Robert gathers the talismanic branch, was at first nothing but a picture from the old operatic Olympus, with arrows, quivers, doves and gauze. Monsieur Duponchel, whom I had entrusted with the superintendence of the scenery and costumes, went into the most amusing rage with these antiquities, these relics of the classical heavens, and proposed the scene of the nuns coming out of their tomb in the midst of the cloister scene, now so well known. I praised M. Duponchel warmly for his suggestion. With the house lighted up I gave a general rehearsal of this scene with scenery and costumes. I begged Meyerbeer to be present. I expected his approbation, and hoped that I had shown myself worthy of his confidence. 'All this is very fine,' said the maestro to me with almost an annoyed air; 'but you don't believe in the merit of my music, and are aiming at a spectacular success.' The genius of M. Meyerbeer is modest and distrustful. I opened to M. Duponchel an unlimited credit for the *mise en scène* of *Robert le Diable*. Yet in spite of my well-meant prodigality, in spite of all my efforts, in spite of the fortunate changes on which I insisted for the success of the work, it has nevertheless been printed, and a hundred times, that I brought it out unwillingly and in spite of myself.

"Thus," adds M. Véron, with amusing pathos, "is history written—even the history of opera managers." Then, to show how baseless were the stories circulated so freely about the means adopted by Meyerbeer for ensuring the success of his work, including the anecdote of his paying out of his own pocket for the organ—at that time an entire novelty on the operatic stage—and buying, moreover, every disposable organ in Paris, so that no other theatre might be able to anticipate his new musical effect, he prints a letter from Meyerbeer, dated twenty three years afterwards, Feb. 9 1854, and in the following terms:—

"SIR,—It has been my constant principle, my invariable habit, not to pay attention to the false reports circulated on my account. I must, nevertheless avow that my conscience has often reproached me for not deviating from this rule in a case where I am not alone concerned, but in which, in connection with one of my works, endeavours have been made to injure a man to whom I owed nothing but praise, and who deserved from me a reciprocity of good offices. I refer to the false reports spread by a number of journalists, according to which you only brought out *Robert le Diable* in spite of yourself and unwillingly, according to which I was even obliged to pay out of my own pocket for the organ employed in the fifth act of this work. My conscience often tormented me for not having contradicted in the newspapers these false statements. But time was marching, years had passed, and I was afraid that it might be very late to recall so distant a recollection. An opportunity now presents itself, and it is you who offer it to me in publishing your memoirs, in which some lines will, perhaps, be given to the work which you made one of the events of your brilliant management. This opportunity I seize; and I declare the stories in question to be completely false. The organ was paid for by you, furnished by you, like everything else required for the *mise en scène* of *Robert le Diable*, and I am bound to declare that, far from limiting yourself to what was strictly necessary, you went much beyond the ordinary obligations of a manager towards authors and the public. I shall never forget the great service you rendered me by changing the assignment of the part of Bertram, which I had had the weakness to give to a certain artist, an excellent one, it is true—to Dabadie—and which I did not feel myself able to withdraw from him. You had happily the courage which I did not possess. The negotiations succeeded, and the part was given to Levasseur. Massol, an artist of distinction, was moreover intrusted by you with a simple fragment of a part, that of the herald.

"The pupils of the Conservatoire summoned by you came every evening to reinforce the chorus. Nothing was spared for the *mise en scène*, the costumes, or the accessories. If I recall these facts it is to recognize and establish, as far as in me lies, the great, intelligent and devoted part taken by you in the success of *Robert le Diable*. What

* From "Famous First Representations." By H. Sutherland Edwards. London : Chapman and Hall. 1886.

I regret not being able equally to recall is the thousand ingenious aids, the delicate attentions which were addressed to the composer as much as to the work, and for which my gratitude must be more lively and more profound than if the public had had an opportunity of appreciating them like myself."

(To be continued.)

THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

A Sketch by Sir GEORGE GROVE.

(Continued from page 758.)

Mozart's last achievement with the phrase is in the *Finale* of the Symphony—his last, and by some thought to be his greatest—known in England, from a happy remark of old John Cramer's, as "The Jupiter." Of all the four sections of this masterly work the *finale* is at once the strongest and the gayest, while it is certainly the most scientific. Indeed it is probably the most scientific piece of orchestral music in existence. It is based on four distinct themes, of which our phrase is the first and the most massive. The movement opens with the theme twice given, first *legato*, with the simplest accompaniment, secondly *staccato*, with a fuller one; the two separated and completed by a coda or connecting phrase, and the whole forming a sort of four-line stanza:—

No. 106.



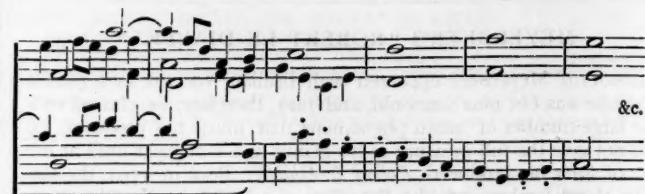
The good spirits with which Mozart sat down to his work may be gathered from the 8th bar of our quotation, in which he has turned a simple D into an irresistible airy little flourish of eight quavers. A few bars of the ordinary conventional passage with which Mozart commonly follows his first subject, in the key of C, succeed; made, however, less conventional than usual by the introduction of the second theme of the movement:—

No. 107.



and then our phrase is again given out in the Strings in an exquisite fugal passage in five parts:—

No. 108.



The full orchestra gradually comes in, introducing the third theme:—

No. 109.



and landing at last in the key of G, and in the fourth of the four themes:—

No. 110.



The second, third, and fourth themes are then developed up to the double bar with immense spirit, aided by the connecting passage of example No. 106, but without the introduction of our phrase. There is the usual repeat of the first portion, and then the working-out of the movement starts with the phrase, mixed with the other themes, thus:—

No. 111.



As the working-out proceeds, the phrase is given in the wind instruments in harmony, between the delivery of the other themes in the strings, thus:—

No. 113.



We then arrive at the *réprise* of the start (No. 106); but this *réprise* is not at all a mere repetition; in fact at the end of the twelfth bar it goes off into other keys as follows, with an accompaniment which we do not give:—

No. 114.



taking an excursion into G, A, and G again, before it ends in C as it began, and as it ended at the start (No. 106).

There is no further mention of the phrase up to the second double bar—which in this case involves a repetition of the second portion of the movement. The coda follows, and a most serious coda too; serious enough to make one ask whether Mozart's usual avoidance of codas may not have been due more to his fears for the patience of his hearers, than to want of inclination on his part.

The coda begins with what has been called an inversion of the phrase. But Mozart would never have fathered so loose an inversion; it is really the bass of bars 21-24 and 25-28 in the last quotation. With bar 13 of the coda the phrase appears again with a very ingenious accompaniment; and then Mozart shows how it can be made to serve as bass to the 4th of the four themes:—

No. 114. Viol.



and this is kept up with variety of instrumentation, &c., for some time until the end.

In this last crowning example Mozart would seem to have done all that is possible with the phrase, though, if put to it, he could probably have shown its familiar form under quite new aspects. He exhibits all the sustained melody of which these four notes are so full, all the contrast which it is so well adapted to give to quicker passages (and which we have alluded to in reference to example No. 104), while he lavishes contrapuntal devices quite equal to those which we recently saw in the Mass in F and the Magnificat. But the Jupiter Symphony was written near the end of his long little life, and in it we see how with practice all effort can disappear, and how the great artist can play with difficulties, and never betray that they are any difficulties to him.

The spontaneous character of Mozart's use of this beautiful phrase is nowhere better shown than it is in the opening of his pianoforte sonata in F, where it *slips in* (if the term may be pardoned) in the most delicious manner (see a).

No. 115.



with which charming quotation we close the Mozart section of this imperfect attempt at examination.

It was possibly the *Finale* to "The Jupiter" that suggested to Mozart's pupil, Hummel (1778-1837), the use of our phrase in the *Finale* of his solo sonata, Op. 28, in which however the treatment is not in any way remarkable. The movement begins as follows:—

No. 116.



Another passage has a varied harmony:—

No. 117.



(To be continued.)

Reviews.

BOOKS.*

It is a pity that a competent censor of foreign publications which aspire to the honour of an English rendering cannot, in a free country, be established. He might, if an intelligent man, protect publishers as well as the public from spending their money on books not worth translating, partly because they are intrinsically valueless, and partly because English books equally good, or better, on the same subjects, are already in existence. Our remarks are suggested by two volumes on the "History of Music," translated from the German of Emil Naumann by Mr. Praeger, which Messrs. Cassell and Co. have recently issued in a truly magnificent style. The type is clear and easily legible, the illustrations are admirably executed, and the binding, if not very tasteful, is at least very splendid. The only fault that can be found with these volumes lies in the letter-press, which, after all, is not without a certain importance in a history

* "The History of Music," by Emil Naumann, translated by F. Praeger, edited by the Reverend Sir F. A. Gore Ouseley, Bart., Mus. Doc. 2 vols. Cassell and Co.

* "From Mozart to Mario," by Louis Engel. 2 vols. Bentley.

of music or any other book. Herr Emil Naumann, the author, was, we believe, at one time a pupil of Mendelssohn, and has tried his hand at various kinds of composition with no perceptible success. Like other composers *manqués*, he accordingly took up the pen of the critic and—save the mark!—of the historian. He writes glibly, and the occasional parallels which he draws between music and the fine arts and literature, show him to be a man of some general culture. He accordingly begins his subject *ab ovo*, and has a good deal to say upon music as practised by the Chinese, Japanese, Hindoos, Jews, and Greeks. Facts and opinions here are tolerably well settled, and the author is accordingly on safe ground. It is different where more modern times are reached, and where some critical faculty would accordingly be required. Herr Naumann here stands on the basis of the most old-fashioned and crystallized orthodoxy; he draws the line between geniuses and talent, classing Haydn with the former and Schubert with the latter only. All this kind of thing is too well known to require any further discussion. We must own that to Herr Naumann's distinction we prefer Mr. Rockstro's theory of the "Seven Lamps," which, although equally silly, has at least a certain picturesqueness in its favour. A German author not being supposed to know anything about English music, that department has been entrusted to Sir Frederick Ouseley, who goes on the principle of more or less faint praise all round, and by that means keeps well to the level of general dulness pervading these pages. What we contend is that, with the same outlay of money, the publishers might have commissioned a fairly competent English writer to produce a better book. We are indeed inclined to prefer Mr. Rockstro's history, imperfect though that is in many respects, and the late Mr. Hullah's gossipy volumes, to Mr. Naumann's ponderous tirades.

Rather than purchase this dull compilation, our readers should invest their money in an amusing series of essays on the subject of various great composers and singers, from Mozart to Mario, which Dr. Louis Engel has just issued. Dr. Engel, like Odysseus, has seen many cities, and has evidently been on intimate terms with most celebrities of the age, not only musicians like Rossini and Berlioz, but also literary men like Dumas and Heine, to say nothing of a Pope and an Emperor or two. All these have told their best stories to him, and he tells them again in his own amusing and miscellaneous fashion. That some of these stories were previously known to the world need not trouble the ingenuous reader; there is no reason because Rossini said a good thing to one man why he should not have said it to Dr. Engel also. It is indeed well known that that great man like other men great and small, was fond of repeating his *contes et fables*, and what is much less common, most of his stories and witticisms will bear repetition. Dr. Engel indeed might well have added to his store of Rossiniana, and thus have served the double purpose of giving further expression to his admiration for the Italian master and to his dislike of Wagner, who, unfortunately for his posthumous fame, does not meet with the approval of this keen-witted critic. We refer to two anecdotes, one how Wagner, calling on Rossini in Paris, found the maestro in a state of mental prostration poring over the pianoforte score of *Tannhäuser*, which was standing *upside down* on the piano, and how, when the author called attention to that circumstance, Rossini blandly remarked, "I've tried it the other way and could make nothing of it"; the other that Rossini, to a remark that there were at least *de beaux moments* in the same work, said: "*Il y a de beaux moments mais de mauvais quarts-d'heure.*" The chapter on Rossini is by far the best in the book, and next to that comes the chapter on Mozart. Dr. Engel of course did not enjoy the personal acquaintance of that master, but he speaks of him as familiarly as if he had stepped many a minuet with Madame Constanze, or been locked up with him in the garden-house, where Schikaneder forcibly detained the composer to secure the completion of *The Magic Flute* in due season. Our author, being a student of human nature, has not of course confined his observation to the lives of the great and the good. He owns, for example, to some intimacy with Fiorentino, the Paris critic, whose venality was proverbial. His experience of this gentleman's proceedings Dr. Engel may tell in his own words:

"A curious incident happened once when Fiorentino was out of town for a week, and begged me to go and correct his proofs at the *Moniteur* (which appeared on Sunday) and at the *Constitutionnel* (which appeared

on Monday). He wrote under the assumed name of 'De Rovray' for the *Moniteur*, whereas he signed his own name in the *Constitutionnel*. When I arrived at the *Moniteur* office, I found a letter for him in these terms:—'Mons. de Rovray.—Dear Sir—I am going to make my *début* in a week; I care for no paper except the *Moniteur*, because I, as well as my friends, know you to be the only critic who really understands music, and therefore beg to enclose,' etc. I put the letter in my pocket, corrected the proof, and next day went to the *Constitutionnel* office, where I found several letters for Fiorentino. One of them ran thus:—'Signor Paolo Fiorentino.—Dear Sir—I am going to make my *début* in a week. I care for no paper except the *Constitutionnel*, because I, as well as my friends, know you to be the only critic who really understands music, and therefore beg to enclose,' etc. The writer, of course, little dreamed that, writing to two papers and two critics, he was addressing the same person, who was thereby enabled to appreciate at its true value the compliment which the writer paid to each critic 'exclusively'."

This amusing anecdote we are again able to cap by one even better, from the store of the late Mr. J. W. Davison. It appears that a young pianist, eager for Parisian fame, called upon Fiorentino, and offered him a gold watch and chain for such services as he might be able to render for that purpose. The day after the first concert Fiorentino wrote in the *Moniteur*, or it may have been in the *Constitutionnel*, "M. —— is an artist of decided promise. Our future opinion of him will depend upon the manner in which he keeps that promise."

VOCAL MUSIC.

Foremost in interest among the vocal pieces lately sent to us by Mr. Ricordi, are six by F. Paolo Tosti, which, though unequal in merit, sustain the reputation of that industrious composer as a writer of songs combining refinement of style with certain qualities which have gained them a deservedly conspicuous place in popular favour. Of these, "La mia Mandola è un amo," an excerpt from a one act opera entitled *Serenata*, is the most characteristic, and with its effective dalliance between minor and major, and its dainty accompaniment, should rank among the successful songs of the season. "Marina" and "Rosa" possess features well deserving the attention of vocalists, as does also "Vorrei," which is, however, somewhat more conventional. Least interesting of all, to our mind, is "Yesterday." A vocal duet by the same composer, "Allons voir," is pleasing and not difficult. "Regret," by L. Denza, and "Love will live," by Joseph Roekel (same publisher), may be classed together as two songs fairly good in their way, but having few features of interest. In "La Chanson du Pêcheur," a feeling of sameness is induced by excessive predominance of the minor key. "Love at Sea," by Percy Reeve, is a rather catching, but not over imaginative setting of Swinburne's translation of Théophile Gautier's well-known lines. The composer has probably felt the usual difficulty in producing a musical equivalent for the already strongly-marked rhythm of the English poet's verses. Another song by the same composer, entitled "Minor Cadences," is on about the same level of merit. Among songs which successfully minister to the demands of modern popular taste may be mentioned, "Her Father's Home," and "The Rose of Love," by Ciro Pinsuti, and "Come back in dreams," by Theo. Marzials. "One love have I," a serenade by Frederic H. Cowen does not, it must be confessed, present this favourite composer in his happiest vein. There is much good matter in "Story-land," by Tito Mattei (same publisher), a feelingly-written song, in the accompaniment of which the pianist's knowledge of his instrument is displayed in unusual difficulties, but in good effects, duly subordinated to the voice. In the latter the interrogatory ending of the first two verses is admirably suggested by an ascent to the major third of the key, in lieu of the expected cadence.

The London Music Company send "The Vanquished Knight," a spirited song, composed by Charles J. Hargitt, for Mr. Bernard Lane. Judging by the copy before us in G, marked "Simplified Accompaniment," the demands originally made upon the pianist must have been somewhat considerable. "The Angel's Call," by George Staker (same publishers) is a well-written song of its kind, in which talk of angels, and the familiar use of the word "mother," occur with sentimental rather than pathetic effect.

"My Heart," by Jacques Blumenthal (Alfred Hayes for Lamborn Cock), exhibits, with fairly interesting results, the familiar characteristics of the composer.

SACRED MUSIC.

Messrs. Novello, Ewer and Co., send a setting by J. Maude Clement of the cxlv. Psalm—"I will magnify Thee, O God!" This composition, written on strictly orthodox lines, will form a welcome addition to contemporary church music, especially seeing that a point of division has been conveniently arranged, by which on ordinary occasions it may be treated as two separate anthems of moderate length. The first and last choruses contain examples of fugal treatment, in which may be discerned the hand of a musician of reading and culture; and the double chorus, "All Thy Works," melodious without approach to triviality, is also an effective piece of writing. Mention should not be omitted of the soprano solo, "The Lord is gracious," and of an excellent duet for soprano and tenor, "The Lord is nigh." The work has been scored for full orchestra, and also for strings and organ, and is intended for, and may be recommended to, choral societies, Church festival associations, and similar bodies. We receive from the same publishers a "Magnificat" and "Nunc Dimittis" in D, by Alfred J. Dye, which merits the attention of cathedral and other choirs.

PIANOFORTE MUSIC.

"Quatrième Tarantelle," "Les Castagnettes," "Colinette," and "Bergerette," by Sydney Smith (Edwin Ashdown), exhibit the characteristics of a prolific composer who thoroughly understands his public, and who has earned a well-deserved popularity by contributing effective pianoforte pieces of moderate difficulty. His fourth tarantella is a worthy pendant to the former three. The same publisher sends two pieces by Louis Diehl, "Jadvika" and "Matinée Rose," the latter, a graceful *pensée*, likely to be a favourite in the drawing-room; and the "Prince Alexander March," by J. Pridham. From Agate & Co. we receive "Ancona Dance," by Louis Balfour Mallett, a pleasing little piece, having in it the elements of popularity; a characteristic Romany dance, by Michael Watson, entitled "Zingaresca," "Victoria," a spirited jubilee march by Hughe Silverthorne, and a fantasia on Irish airs, by Richard Harvey. "Solomon," a march by Johann J. Hecker (J. R. Lafleur & Son), has merit, but many of the passages do not lie as easily for the piano as is generally expected in pieces of this sort, and would sound better on a band.

Of dance music we receive from Chappell & Co. a waltz, "Hesperus," by Luke Wheeler, which is melodious and dreamy, and ought to prove acceptable. The "Short and Sweet" Polka, by Caroline Lowthian (same publishers), does not belie its name. Another sprightly polka is the "Happy-Go-Lucky" Polka, by Ernest Bucalossi (W. Morley & Co.). We have also received "The Bonnie Little Fishwife" Polka, by E. Drevinski (E. Ascherberg & Co.), and "Amaryllis," a well-written waltz by C. Speyer (London Music Co.).

Occasional Notes.

Hans von Bülow is not to be daunted by the antagonism of the German patriots resenting his sympathies with the Czech nation. Immediately after the ridiculous demonstration at Dresden, which we mentioned last week, he sent a telegram to the publisher Obaneck of Prague, in the following emphatic terms: "I blush at the brutality of my German countrymen. After the treatment I have received in my native town, Dresden, I feel called upon to express more categorically than ever my profound and unalterable sympathy with the noble and aristocratic Czech nation. I am at the disposal of all the Czech committees to whom my services might be of use." Considering that most of these Czech committees make it their chief business to preach hatred against the Germans, Herr von Bülow's liberal offer can scarcely be called judicious; but, on the other hand, a man smarting under recent insult does not usually adhere to the canons of taste and tact. We hope that the great pianist will take a lesson, and in future think of his Beethoven and leave politics alone.

Yet another victim to the star system! The Madrid opera-house threatens to close its doors. The magnificent scale of the performances, and the artistic care bestowed upon them at this house and at Barcelona, the two last strongholds of Italian opera, involve expenses which cannot be met by the small subscriptions of the habitués, especially when items like the £280 a night paid to Gayarré form part of the necessary outlay.

Le Ménestrel protests against the arts of *réclame* brought to bear upon the forthcoming production of Verdi's opera, an event one would think quite important enough in itself to attract attention without these efforts. As in the case of *The Redemption*, the sum paid by the publisher for the score is triumphantly mentioned as if it were a guarantee for the intrinsic value of the work. It amounts in this case to double what was paid for Gounod's oratorio, namely, £8,000. It is stated further that the entrance-fee to La Scala on the first-night will be ten francs, apart from the price of the seat. Persons wishing to secure places in advance will moreover have to deposit caution money to the amount of 200 francs with the manager. "All this," the *Ménestrel* adds, "is more than sufficient to throw ridicule on the best of things." We may add in this connection that according to the *Riforma* of Rome, Verdi has decided that his *Otello* shall only be performed at theatres where the normal diapason is in use. Whether this is another instance of advertisement's artful aid we are not prepared to decide.

There is after all a chance that the Bayreuth performances may be resumed next year instead of in 1888. It will be remembered that in spite of the brilliant success of the previous festivals resulting in a reserve fund of £10,000, the committee thought it more prudent to break the performances by an interval of one year, probably with a view to stimulating the public appetite by means of temporary starvation. In the meantime another committee has been started, at the head of which is the heir presumptive of the German Empire, Prince William of Prussia. The object is to raise an annual guarantee fund of £3,000, and it is hoped that sixty rich people will be found willing to risk £50 a year for five years. Half of the sum has already been subscribed, and if the remainder is promised before the 1st of January next, the festival performances will be given next summer as usual, and it is in that case intended to add *Die Meistersinger von Nürnberg* to *Parsifal* and *Tristan und Isolde*. Thirty people willing to risk, not to pay down, £50 each, ought to be easily found in England or America, and we ourselves should be glad to place them, severally or conjointly in connection with the proper authorities.

Wonders never cease. The Royal Society of Musicians, perhaps the most conservative body in the world, is going to turn over a new leaf. *The Messiah* will not be performed this year, and in its stead a miscellaneous concert, or as the committee prefer to call it, a Special Evening Festival, will be held in the nave of Westminster Abbey, on Thursday, December 9, at 7:30 P.M. More wonderful still, the programme will include works by two living composers, the air with chorus; "From Thy love as a Father," from Gounod's *Redemption*, and a motet, *Hymn to the Creator*, by Dr. Bridge, organist of the Abbey. Lovers of the good old times will, however, have Mendelssohn's *Hymn of Praise* by way of solace. Madame Valleria, Miss Ambler, Miss Annie Marriott, and Mr. Harper Kearton, will be the principal vocalists. Dr. Bridge will conduct, and Mr. C. S. Jekyll will preside at the organ.

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SATURDAY MORNING,	4, AT 2.30	"LA GRANDE DUCHESSE."
" EVENING,	4, AT 8.15	"LA GRANDE DUCHESSE."
MONDAY,	6, AT 8.15	"CARMEN."
TUESDAY,	7, AT 8.15	"LA GRANDE DUCHESSE."
WEDNESDAY,	8, AT 8.15	"LES CLOCHE DE CORNEVILLE."
THURSDAY,	9, AT 8.15	"LA GRANDE DUCHESSE."

Box Office open 10 to 5. Increased Orchestra and Chorus. Prices from 1/6.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—MONDAY EVENING NEXT, Dec. 6. Programme: Andante and Variations in B flat, Op. 46, for two pianofortes (Schumann); Octet for stringed and wind instruments (in its complete form), by Schubert; Adagio and Bolero, for contrabass, by Bottesini. Executants: Madame Norman-Neruda, Miss Fanny Davies, Miss Mathilde Wurm; MM. L. Ries, Hollander, Lazarus, Paersch, Wotton, Bottesini, and Piatti. Vocalists, Miss Louise Phillips and Madame Isabel Fassett. Accompanist, Signor Romili. Commence at eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s.

SCHUBERT'S OCTET.—In compliance with a very general request, this work will be repeated at the MONDAY POPULAR CONCERTS, ST. JAMES'S HALL, on MONDAY EVENING NEXT, Dec. 6. Executants: Madame Norman-Neruda; MM. L. Ries, Hollander, Lazarus, Paersch, Wotton, Bottesini, and Piatti.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—THIS (SATURDAY) AFTERNOON Dec. 4. Programme: Mendelssohn's Quintet in B flat (posthumous); Sonata Appassionata, by Beethoven, for pianoforte alone; Volker, by Raff, for violin, with pianoforte accompaniment; and Gade's Pianoforte Trio in F major, Op. 42. Executants: Madame Norman-Neruda, Madlle. Clotilde Kleeberg; MM. L. Ries, Strauss, A. Gibson, and Piatti. Vocalist, Miss Hope Glenn. Accompanist, Miss Bessie Waugh. Commence at three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell and Co.'s, New Bond Street; and at Austin's, Piccadilly.

MIDDLE. CLOTILDE KLEEBERG'S SECOND PIANOFORTE RECITAL, at the PRINCES' HALL, Piccadilly, WEDNESDAY AFTERNOON NEXT, December 8, at 3 o'clock. Stalls, 10s. 6d.; balcony, 3s.; admission, 1s. Tickets may be obtained at the Princes' Hall, and of the usual agents.

PEOPLE'S CONCERT SOCIETY.

THIS WEEK'S CONCERTS:

SATURDAY, December 4, at the TOWN HALL, POPLAR, E., at 8 p.m.—Mendelssohn's String Quartet in E minor, and Haydn's in C, Op. 76, No. 3.

ARTISTS.

Miss EMILY SHINNER.
Miss LUCY STONE.
Miss GATES.
Miss FLORENCE HEMMINGS.

VOCALISTS.—Miss NETTIE WOOD and Mr. FRANK CONNERY.
PIANOFORTE.—Miss CARTER.

Admission, 6d. and 1d.

SUNDAY, December 5, at THE INSTITUTE, SOUTH PLACE, FINSBURY, E.C., at 7 p.m.—Spohr's String Quartet in G minor, and Mendelssohn's in D, Op. 44, No. 1.

ARTISTS.

Herr KARL HENKEL.
Mr. W. A. EASTON.
Mr. GURNEY.
Signor PERUZZI.

VOCALIST.—Mr. ELIOT HUBBARD.
ACCOMPANIST.—Mr. CHARLES IMHOF.

Collection to defray expenses.

MONDAY, December 6, at OMEGA HALL, OMEGA PLACE, ALPHA ROAD, LISSON GROVE, N.W., at 8 p.m.—Mendelssohn's String Quartet in E minor, and Haydn's in C, Op. 76, No. 2.

ARTISTS.

Miss EMILY SHINNER.
Miss LUCY STONE.
Miss GATES.
Miss FLORENCE HEMMINGS.

VOCALISTS.—Mrs. FRANCES BROOKE and Mr. H. S. SAMUEL.
ACCOMPANIST.—Miss CARTER.

Admission, 6d. and 1d.

THE LONDON SYMPHONY CONCERTS.—

Conductor, Mr. HENSCHEL.

FOURTH CONCERT, TUESDAY NEXT, Dec. 7, at 8.30. Programme: Overture "Ossian" (Gade); Concerto for pianoforte in C, Op. 36 (Hans Huber), first time in London, Miss Agnes Zimmermann; Symphonic Suite (MS.), (C. Hubert H. Parry), first time in London, conducted by the composer; "La Captive," Rêverie for contralto (Berlioz), Miss Lena Little; Introduction to Act III.—Dances of the Apprentices, Procession of the Masters, and Homage to Sachs—from the *Meistersingers of Nuremberg* (Wagner). Orchestra of 80 performers. Leader, Mr. Carrodus. Numbered and Reserved Seats, 7s. 6d. and 3s.; admission, 1s. At Austin's Office, St. James's Hall; and usual agents. N. Vert, Manager, 6, Cork Street, W.

THE PORTMAN ROOMS, BAKER STREET, W.

AFTERNOON—WEDNESDAY, December 8; THURSDAY, December 16, at 3.30.

EVENING—TUESDAY, December 28; TUESDAY, January 11, 1887.
At 8 o'clock.MR. WILLIAM NICHOLL'S
Vocal Recitals.

MR. WILLIAM NICHOLL (pupil of Signor Vannucini, Florence; and Signor Ettore Fiori, London; and Parepa Rosa Gold Medallist, Royal Academy of Music (1886), has the honour to announce a Series of FOUR VOCAL RECITALS, at the Portman Rooms (late Madame Tussaud's).

PATRONS—Sir Frederick Leighton, P.R.A., Sir Geo. Macfarren, Dr. A. C. Mackenzie, Arthur Chappell, Esq., Signor A. Randegger, The Viscountess Folkestone, Lady Adela Larking, Lady Crosley, Signor Ettore Fiori, Geo. Aitchison, Esq., A.R.A.

Subscription Tickets for the series of Four Concerts: Single Tickets, 15s.; Double, 21s.; Family, to admit three, 25s. Single Tickets, 5s. and 2s. each. To be had at Messrs. Chappell & Co., Bond Street, W.; Messrs. Cramer & Co., Bond Street and Regent Street; Messrs. Stanley, Lucas & Co., Bond Street; or from W. Nicholl, 28, Belsize Road, N.W.

Mr. W. Nicholl will be assisted by the following artists:—Miss Louise Phillips, Miss Hamlin, Madame Wilson-Osman, Miss Gertrude Muir Wood (her first appearance), Madame Isabel Fassett, Miss Annie Dwelle, Mr. John Bridson, Mr. Alec Marsh, Madlle. Bertha Brousil (violin), Mons. Adolphe Brousil (violincello), Miss Constance Bache, Miss Amina Goodwin, and Mr. Septimus Webbe (piano). Accompanist: Miss Mary Carmichael. A Broadwood Concert Grand (kindly lent) will be used at the Recitals.

Schumann's "Spanish Liederspiel" (for four voices) will form the first part of the Recital on December 8; the first part of the Second Recital (December 16) will be devoted to *Handel*; the first part of the Third Recital (December 28) to *Henschel's Serbisch Liederspiel* (for four voices); and the first part of the Fourth and Last Recital (January 11, 1887) to *Brahms's Second Set of Liebeslieder.*

Books of the Words at all the Recitals.

ORGAN RECITAL by W. T. BEST.—HIGHBURY QUADRANT CHURCH, DECEMBER 15, 8 p.m.—Admission by Ticket, 1s. At Novello's, Queen Street, City; and King's, Highbury Corner. Early application recommended.

DRURY LANE—AUGUSTUS HARRIS, Lessee and Manager.—A RUN OF LUCK. Every Evening at 7.45. Written by Henry Pettit and Augustus Harris.

A RUN OF LUCK AT DRURY LANE in which the following powerful company will appear: Mesdames Alma Murray, K. Compton, M. A. Victor, Edith Bruce, M. Daltra, L. Rachael, and Sophie Eyre; J. G. Grahame, William Rignold, Harry Nicholls, E. W. Gardiner, John Beauchamp, Arthur Yates, Victor Stevens, Basil West, and Charles Cartwright.

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NOTICE TO SUBSCRIBERS.—*The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).*

The Musical World.

LONDON, SATURDAY, DECEMBER 4, 1886.

THE PEOPLE'S CONCERT SOCIETY.

Two trios, by Mendelssohn and Beethoven, songs by Purcell and Bishop, violin and violoncello soli by Wieniawski and Lachner,—this is not an unworthy dish of music to set before a king, but it is one which might be spoilt in the preparing. However, the names of the professional artists and of the well-known amateurs who co-operate, are a guarantee of the satisfactory treatment of the excellent material. To drop our undignified metaphor once for all, programme and performers are pronounced excellent, but anxiety may be expressed about the audience. What is the use, it may be asked, of having this fine performance played by artists, who though competent, would not be called sensational by their worst enemies ; on what pretext do you induce them to exercise their powers in these hard times, when no one can afford to go to concerts, unless these be really very fashionable ? But our artists were not called upon to play through that programme to empty benches, or to an indifferent gathering. The concert was held at The South Place Institute, Finsbury, which is every Sunday evening the resort of a surrounding colony of music lovers. Finsbury is, of all the centres of the People's Concert Society's educational movement, the one which gives the most gratifying results in respect of the quality of musical culture brought to light under its elevating influence. Here it is that a group of habitués, a concert-audience proper, have gradually learned to grasp the beauty of the most important instrumental concerted pieces ; here it is that the experiment of playing all the movements of a work of that kind consecutively was found successful, and where the performance of two such works during the same evening proved acceptable. In our specimen programme Mendelssohn's trio opened and Beethoven's closed the concert. We do not think that a cry for "novelties" is one that is raised by the patrons of these entertainments, but at any rate novelties were provided in the above programme, in the form of two new songs by a new composer, Arthur Somervell, who we hope may have them as sympathetically interpreted, and as much appreciated some day in the West-end as in the East.

The People's Concert Society also specially pride themselves on the Poplar Saturday Concerts, for there the audience is most truly representative of the masses which they wish to reach. It is consoling to reflect that at the East-end and in some squalid neighbourhoods in other parts of London, concerts of good instrumental music have power to attract crowds of

attentive listeners. This triumph of true art has been secured by judicious management on the part of the People's Concert Society, who eight years ago were bold enough to deem it possible to place the workings of genius in the most ideal form within reach of the poorest classes of the community. The noblest works of art, irrespective of international and social divisions are by rights the property of the whole human race, but in the case of music how difficult it is to bring the emanation of highest culture to the very doors of the brethren who live in what are called, speaking humanly and therefore superficially, sordid surroundings ! The People's Concert Society do not merely convey to the convenient centre a haphazard or scratch performance of good music, but they are careful to have the work revealed and interpreted in a reverent spirit by truly competent artists and a few privileged amateurs whose technical skill and earnest purpose are above suspicion. The cultured musician knows what it is to hear a Beethoven sonata played note perfect, but wanting the light of intellect or sympathy ; it is the soul without the body—a painful experience. To the uneducated ear such a mis-representation would simply be an unmeaning noise. In this question of the worthy execution of musical works lies the chief difficulty of an institution aiming so high as the People's Concert Society. It must be remembered to their credit that they, the first in the field of all the associations for spreading artistic enjoyment, are also first of all in the quality of the enjoyment proffered. This is what is wanted for the people. To introduce to them drawing room ballads of no more real intrinsic value than music-hall ditties, is to impose upon this public, and the imposition is likely to be more successful when it comes to them with the cachet of culture and the authority of the aristocratic classes. Nor have they, the People's Concert Society, bent beneath the strain of keeping up to their high standard—too great a strain for so many human projects nobly planned !

So much has been written ably and eloquently of the aims and accomplished work of the People's Concert Society, and its usefulness is now so generally recognized, that it is only necessary to refer our readers to one or two publications containing more detailed information. One written for *Macmillan's Magazine* of April, 1881, by Mr. Julian Marshall, gives an account of the aspirations of the society and of its dealings up to that date. A more recent article can be easily consulted in *The Musical World* of February 27, 1886 (No. 9).

Within the last few months a new-centre has been found for the society's activity. The district of Paddington is known to possess its full share of squalor and misery. Here, then, is another field for the elevating influence of music. The newly-established concerts at Omega Hall, near Lisson Grove, may be trusted to fulfil their mission of gathering many humble lovers of music together for one evening of true enjoyment every week. But all the enthusiasm and business capacity of the Society are powerless to deal with certain obstinate material conditions. The room at their disposal is not capable of holding an audience numerous enough to help appreciably towards the expenses of the entertainment. Their

pennies and infrequent sixpences do not come near it! The modest entrance fees or collections at the society's thoroughly well established concerts in other districts do not amount to a sum covering the expenses; far greater is the deficit in the case of Omega Hall. It cannot be too much insisted upon that the success of the society's projects depends, in these early days of the popularization of music, on the subscriptions of the benevolent. The eighth annual report of the society tells of the effects of the wide-spread distress during the last twelve months. Low as are the prices of admission the severe economies of our working people could not always allow for this occasional recreation. "It may be urged," says the report, "that when people are starving and work is scarce, to offer cheap concerts of classical music is to pour rose water on the dark places of the earth. But we may answer that to give the very poorest workmen one evening in the week of refined social and intellectual recreation to which he may take his children and his wife, to have as it were opened up to him a new world, is to have raised him morally and intellectually in the social scale." The following sentence is also significant:—"Members of the committee hear constantly of musical efforts among the people which their concerts have stimulated or suggested."

On so laudable a cause the gratuitous services even of eminent artists, or if this should be impossible, their contributions, as well as those of all lovers of music and of humanity would be well bestowed.

Correspondence.

THE "EWIG WEIBLICHE."

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR,—I should like to call your attention to the attitude of musical critics towards amateurs, when the latter happen to be women. They are apt to fasten on the accident of sex as if it were of the greatest importance. They are very fond of the word "female," and use it continually. Now it seems to me that the words male and female are not admissible except in writing natural history. It would be a pity if English critics were to imitate the objectionable custom of American journalists, who cannot report the speech of a "female" without entering into the minutest details of her personal appearance and dress. The musical critic of the present day delights to "wrap the woman up in her sex, and give a kick to the flying bundle" as George Meredith says (I quote from memory).

I am emboldened to write to you on this subject because in a recent instance *The Musical World* was an honourable exception to the general rule. In describing a concert, you spoke of the amateurs and their work, and only incidentally mentioned the fact of their being ladies. You made no allusion to their dress or personal appearance, any more than if they had been men. But the following is a sample of the style employed by your contemporaries. "The Society of Musical Exquisites is composed entirely of the sterner sex. No Eve is admitted into this Eden. Even the conductor is a male. It is needless to enter on the merits of the musical performance, since in the first place the orchestra were amateurs, and in the second, they were of the masculine persuasion. Men of every type of beauty were here, clad uniformly in black coats and white ties. The double bass, we remarked, is as good an instrument to show off a shapely hand and diamond ring as a pulpit and a surplice. The efforts of these gentlemen were by no means contemptible (even in the Brahms Symphony, which, it is reported, they had rehearsed no less than two distinct times), and they looked very

pretty withal. The conductor taps the desk with an ivory and silver baton. His dress coat, we are glad to say, left nothing to be desired; the initiated could easily perceive it was a *chef-d'œuvre* of Poole's. His waistcoat, of which he only allowed us a too fugitive glimpse, while bowing his acknowledgments to the audience, was of the damassé broadcloth now so much in vogue. The display of diamond solitaires in the shirt front of the band gave a brilliant and aristocratic air to the scene."

I assure you that, ridiculous as the above may seem, the sentences (except that the sexes are reversed) are almost literal counterparts of a few amongst the many which I have observed in newspapers. Even *The Times*, from which better things might have been expected, sets a bad example on this point. Let us hope that as women amateurs become more frequent, the critics may cease to be dazzled by their not utterly hideous dress and appearance.

I am, dear Sir, your obedient servant,
NOT * A FEMALE.

FRENCH OPERA AT HER MAJESTY'S THEATRE.

Yet another addition has been made to the *répertoire* of the French artists at Her Majesty's Theatre, and one as different as can well be imagined from that which we had to notice last week. *Rigoletto*, with all the defects which belong to an artificial and effete style of execution, is a work of genius, and contains at least one piece which ranks with the very highest achievements of music. We mean, of course, the quartet in the last act, where the feelings of each character are simultaneously set forth with the most graphic distinctness, being blended at the same time in the most perfect harmony. No art but music can achieve such a combination, and only a man of genius can turn the inherent power of the art to such account as Verdi—the sole survivor, by the way, of a race of giants—has done in this wonderful *ensemble*. We may add that the quartet has not, within our memory, been sung with more perfect vocal balance and with greater intensity than it is by the four artists engaged. The announcement that *Rigoletto* would be included in Mr. Mayer's *répertoire* was received by ourselves and others with a feeling of apprehension which the event has proved to be entirely unfounded. The French singers, although not to Verdi's manner born, adopt that manner with the faithfulness and intelligence characteristic of true artists, and at the same time infuse into it a little more dramatic feeling than generally belongs to Italian interpreters. Madame Fidès Devriès as the jester's daughter invested that difficult part with the womanly grace and purity which alone can make it sympathetic. The scene with her father after she has fallen a victim to the wiles of *le Roi qui s'amuse* was a masterpiece of tragic acting, and in "Caronome," as well as in the love-duet, with its elaborate cadence at the end, vocal skill of a high order was shown. The *Rigoletto* of M. Devriès was an agreeable surprise. In previous parts this artist had scarcely gone beyond the limits of conventional merits, but here he acted from the heart, and the same truth of passion reverberated in his voice. M. Vergnet as the Duke was not called upon to show more than the limited acting power he possesses, and his magnificent tenor more than once roused the enthusiasm of the audience. Madame Galli-Marié, graciously accepting the small part of Maddalena, and M. Valdy as Sparafucile, completed a cast which has seldom been excelled on the London stage. It is little short of disgraceful that artists of this stamp are allowed to sing before empty rows of stalls while Offenbach's *Grande Duchesse* draws good houses.—*The Times*.

Concerts.

POPULAR CONCERTS.

The Saturday Popular Concert of November 27 began with a Haydn Quartet. Mrs. Henschel's first song was Handel's "Lusinghe più care," the difficulties of which she surmounted admirably, to Mr. Henschel's accompaniment. Miss Agnes Zimmermann contributed Chopin's Ballade in A flat. The most sensational soloist of the afternoon was undoubtedly Signor Bottesini, who played two move-

ments arranged with pianoforte accompaniment from his Concerto for contra-basso, given in its integrity at a Philharmonic concert in 1884. The performance was a brilliant one, but some admirers of the artist and his instrument were still more pleased to welcome their less lofty though more dignified partnership in Schubert's "Forellen" Quintet, when the double bass, clothed, and in its right mind—in other words full-sized and tuned down to an ordinary pitch—worked artistically and usefully in the cause of music.

Miss Fanny Davies took the place of Miss Zimmermann (indisposed) at the Monday concert, her solo was Mendelssohn's Andante and variations. The other instrumentalists were the same as on Saturday; they co-operated in the A minor Quintet by Onslow. Signor Bottesini's solo, *Elegia* and *Tarantella*, was magnificent. Mr. Herbert Thorndike was the vocalist, and he is to be congratulated on his choice of one of Schubert's least known but most important songs, "Waldesnacht." It is of extreme length, and quite *colossal*, as the German's say, in character; but although the description of the wonders and the terrors of the "Waldesnacht" induces many changes of tempo and of key, the rhythm varies but little, and the general effect is monotonous. This long-drawn-out piece illustrates the amazing flow and vitality of Schubert's genius; the composer never falters under the long strain, but he leaves here a herculean task for the singer. Mr. Thorndike's fine instinct for phrasing can deal successfully with even more delicate and obscure songs than this. The demands on his power of delivery and enunciation were greater. In this point Mr. Thorndike is also a model of clearness. But there are lines in "Waldesnacht" to be sung rapidly, which tax the singer's powers to the utmost, such as "Stürzt versengt die Eiche hin," and "Rasch die Flamme zuckt und lodert." We are glad to have heard this song in public, but we doubt whether it will ever become popular.

CRYSTAL PALACE CONCERT.

THE seventh of the present series of concerts at the Crystal Palace took place on Saturday, opening with Cherubini's Overture to *Faniska*, the second item in the programme being F. Praeger's "Symphonic Fantasia," which met with a very favourable reception. The work consists of four movements; it is written in the modern style, and the orchestration is good and very effective. Pan Franz Ondricek gave the audience a rare musical treat by his performance of Beethoven's violin concerto, his exquisite purity of tone and breadth of style being perfectly in harmony with the character of the themes of the successive movements of the work. A more sympathetic rendering could hardly be desired, Herr Ondricek's leaving a new impression of the beauty of a well-known work. His subsequent performance of Ernst's "Airs Hongrois" gave proof of the versatility of his style and talent. He was enthusiastically applauded. Mdlle. Trebelli was most successful in both her vocal pieces, "Bel raggio," from *Semiramide*, and Verdi's "Saper vorresti," the second gaining her a well-merited encore. A selection from Mackenzie's *Troubadour* closed an interesting concert.

LONDON SYMPHONY CONCERT.

The Third London Symphony Concert, on Wednesday night, was the most modern in tendency so far. There were a symphony and a symphonic poem, both by living composers, and classical music was represented only by Mendelssohn's concerto, well played by Miss Emily Shinner, a young violinist of considerable promise, who belongs essentially to the Joachim school. The symphony was Rubinstein's in A minor, No. 6, the same which as our readers will remember was recently performed at the Leipsic Gewandhaus, having been written for that Society. From the opinion of the work expressed on that occasion by a Leipsic correspondent we have no reason to differ. The first movement, the most regular in form is also the most uninteresting of the four, and the *moderato assai* is wanting in that melodious breadth without which no slow movement can claim the right of existence. More successful are the two last movements, in which the national element largely enters. The scherzo is crisp and rapid in motion, and in the finale the effect of Russian national airs is well rendered. The symphonic poem above referred to was Mr. Duvivier's *The Triumph of Bacchus*, which was played some years ago at the Alexandra Palace. Mr. Duvivier, although born at Liverpool and trained in Germany, shows most affinity with

the French school. His orchestration is effective, and the treatment of his themes is certainly picturesque. Mr. Duvivier's symphonic poem has that advantage over many works aspiring to the same name that the title is to some extent explained by the character of the music. Mrs. Henschel, the vocalist of the concert, sang her husband's "Hymne au Créateur," an effective and eminently vocal piece of music. She was warmly applauded. The performance throughout was fully equal to the standard previously attained.

LONDON BALLAD CONCERT.

On Wednesday afternoon the second ballad concert of the season took place at St. James's Hall. Madame Norman-Neruda and Mr. Edward Lloyd made their re-appearance, and the public were delighted to find that two of their special favourites had not succumbed entirely to the fog of last week. Madame Antoinette Sterling repeated her success of the former concert, winning an encore for Cowen's new song "In the chimney-corner." Several other well-known singers contributed to the enjoyment of the large audience. Mr. Venables's choir, said to be of forty singers, did not produce as much effect as they might have done in "Kate Dalrymple," an exceedingly difficult part-song, the rendering of which was on the whole correct, but wanting in spirit and humour. One of the most interesting features of the concert was the pianoforte-playing of Mr. Frederic Lamond, who gave as his first piece a very poetical and dreamy reading of Chopin's Ballade in A flat.

ST. ANDREW'S DAY.

It is almost needless to announce that the day of Scotland's national saint was celebrated with full musical honours in the metropolis. Without such a celebration the heart of a kindly Scot would ache, he would sigh for his native northern mountains and perhaps for Home Rule. Such a terrible consummation was happily averted by the enterprise of Mr. Carter, at the Albert Hall, and of Mr. Ambrose Austin, at St. James's Hall. The former provided a feast which, though full of the national flavour, gave a chance even to those who acknowledge the existence of music south of the Tweed. Madame Albani was ruled by the spirit of the hour when she sang "The Blue Bells of Scotland," but her soprano solo in Mendelssohn's "Hear my prayer," and her "Casta Diva" opened wider vistas. A happy mean between the classical and the national she discovered in Schumann's lovely Highland Slumber Song. Mr. Sims Reeves, who has seldom of late been in better voice, roused the audience to a pitch of excitement in "The Macgregor's gathering," as did Madame Sterling in the familiar "Caller Herrin," and Signor Foli in "Wi a hundred pipers." Miss Patti Winter and Mr. Barrington Foote also contributed to the success of the evening which reached its climax when the pipers of the Scots Guards marched through the hall. Mr. Edward Bending presided at the organ, and Mr. Carter was the conductor. St. James's Hall at the same hour was crowded to its utmost limits. Here the principal vocalists were Miss Mary Davies, Madame Patey, Mr. Edward Lloyd, Mr. Santley, and Mr. Walter Clifford, all of whom were applauded to the echo. The Glasgow Select Choir, under their conductor, Mr. J. Millar Craig, contributed part-songs, and Signor Piatti played an arrangement for his instrument of Schubert's "Ave Maria," from *The Lady of the Lake*.

MR. STEPHEN KEMP'S CHAMBER CONCERT.

A fairly numerous audience, which included some distinguished musicians and amateurs, was assembled in Princes' Hall, last Friday evening. Mr. Stephen Kemp's programme opened with Weber's bright, melodious, and above all, highly characteristic Trio in G minor, for pianoforte, flute, and violoncello. The prominent flute part was maintained by Mr. Olaf Svendsen and the violoncello by Mr. Whitehouse. Mr. Stephen Kemp's musicianly qualities and his experience in concerted pieces assisted in assuring the steady and vigorous treatment of this and of Spohr's Trio in F (with violin and violoncello), which closed the concert. Of Mr. Kemp's soli, the short piece of his own composition and a *Caprice Espagnole*, by Moszkowski, may be said to have been the most enjoyable. Mdlle. Gabrielle Vaillant was the violinist of the evening; her playing of Veracini's

Sonata in E minor was throughout excellent. Mr. Whitehouse's command of fine tone was shown in a remarkable degree in Schumann's *Stücke im Volkston*. Fitzhenhagen's Gavotte followed, and in response to an encore another piece by Schumann was played. Madame Clara Samuell was unable through indisposition to sing as announced; her place was taken by Miss Damian, who made the *Agnus Dei* from Bach's Mass in B minor as effective as it could be, severed from its context.

MR. CHARLES FOWLER'S CONCERT.

Mr. Walter Macfarren has written some highly creditable music, and on Wednesday night, at the Princes' Hall, a selection of his pieces had full justice done to them at the hands of Mr. Charles Fowler and his associates, at the concert devoted entirely to that composer's works. There were thirteen detached pieces in the programme, written for voice, pianoforte, or strings. Mrs. Osman Wilson, Mlle. Dinelli, and Mr. Giuseppe Dinelli, amongst others, did good service in their respective departments. Miss Dora Bright's accompaniments deserve special praise. The idea of bringing forward the works of English composers is a very praiseworthy one when carried out with moderation and judgment, and we think that any future concerts of the series would gain in attraction if the names and compositions of several of our musicians could be put side by side on the programme. The small attendance may have been partly due to the interest of the general public in a new symphony (by a foreigner, alas!) at St. James's Hall, and this gave a pathetic meaning to the pretty part-song, "You stole my love," sung by some pupils of the Royal Academy at the south side of Piccadilly.

ROYAL COLLEGE OF MUSIC.

On Thursday evening, November 27, a chamber concert by the students of the Royal College of Music took place in the West Theatre, Albert Hall. We think the Royal College of Music does wisely in affording the students such frequent opportunities of appearing in the concert room. The experience thus gained must be of considerable advantage in many ways, and must be helpful in overcoming that feeling of nervousness from which many young artists suffer. The fact that the greater part of the audience is composed of fellow students probably makes this ordeal all the more trying. It was noticed on Thursday that three performers, one vocalist, one pianist, and one violinist, were not quite able to do justice to their powers on account of nervousness. We understand that in the matter of performing at these concerts, students studying for the musical profession take precedence over amateurs. The programme of Thursday may be noticed under three heads—voice, pianoforte, and strings. The vocal portion was sustained by Miss Elridge, Miss Macfarlane, and Miss Anna Russell pupils, we believe, of Garcia, Blower, and Henschel, respectively. Of these the last named was the most successful, singing with considerable artistic feeling two clever, if rather crude, songs by Charles Wood, a pupil of the college.

Miss Oldham undertook the arduous task of playing Schumann's Carnival and acquitted herself very well, though evidently not playing her best. Miss M. Friedel gave Chopin's Bolero, Op. 19, without notes, and shewed very neat execution.

Haydn's quartet in B flat, No. 1, opened the programme, and went off very smoothly. Spohr's piano quintet in C minor, a more ambitious work, concluded the concert. The work now being done at the college is of the utmost importance, and deserves all the encouragement that can be given. There is a spirit of energy amongst the professors, and of hard work amongst the pupils which lead the public to look for large results in the future.

"GETHSEMANE."

It is scarcely worth while to enter into detailed criticism of Mr. Henry Shaw's *Gethsemane*, produced at St. James's Hall, on Friday, the 26th ult., conducted by the composer. The work is so evidently a tentative effort on the part of an unknown and inexperienced composer, that we can do no more than recognize certain merits, and express a hope that Mr. Shaw will not be deterred from pursuing the path he has so ambitiously entered upon. That the influ-

ence of the greatest masters, both of the classical and of the modern schools, should be very apparent in this first attempt at composition on a grand scale is no cause for blame. What is original and striking is Mr. Shaw's clear conception of the uses of declamation, and his genuine instinct for the treatment of the orchestra.

MR. WALLER'S PIANOFORTE RECITAL.

Mr. Waller, at his recital at the Princes' Hall, last Wednesday afternoon, fully bore out the reputation he already enjoys as an artistic and clever pianist. His programme comprised the names of Beethoven, Schubert, Chopin, Schumann, Grieg, Rubinstein, Liszt, with whose *Rhapsodie Hongroise*, No. 2, it closed.

THE HECKMANN QUARTET IN SCOTLAND AND IRELAND.

During the last few weeks a series of remarkable concerts has been given by the Heckmann Quartet in some of the chief towns of Scotland, Ireland, and the North of England. For Scotland these performances have a very special significance, since it is only since Mr. Heckmann first came to Scotland two years ago, that interest in quartet music has begun to develop itself. The good results of Mr. Heckmann's exertions is shown by increasingly large audiences in all the towns he visits, and has nowhere been more strikingly witnessed than in Edinburgh itself, where on Saturday afternoon a "Beethoven" concert was given, at which the three quartets, in E minor Op. 59, in F Op. 95, and in C sharp minor Op. 131, were performed and listened to with earnest attention and an enthusiasm not often awakened by music which has nothing to offer to the taste of the superficial amateur. Since November 5, the Heckmann Quartet has performed at Belfast, Dundalk, Newcastle, St. Andrews, Inverness, Aberdeen, Helensburgh, Dundee and Edinburgh. The programmes of the concerts seem to have been planned largely with a view to their educational influence, and everywhere the remarkable unanimity of style, precision, and artistic interpretation of this quartet party has, in the local press, been warmly acknowledged. The exceptional programme of the Saturday afternoon concerts in Edinburgh very naturally brought together an exceptional audience. Musicians were present in force, and one portion of the audience had journeyed far to hear the great Beethoven String Quartet rendered, as it was known it would be rendered, with perfection of technique, faultless ensemble, and with that deeply earnest reverence for the music itself which amounts to inspiration. The C sharp minor quartet, which aroused Wagner to such eloquent utterance, compelled those who came to enjoy to stay and worship. The performance was perfect in execution and in conception, and the audience was fervent in its recognition of the master hand and mind which guided it. Mr. Heckmann also distinguished himself by a magnificent performance of the slow movement of the Beethoven Violin Concerto, and vocal numbers were contributed in excellent manner by Mr. A. M. Bach, a musician who has done good service in the north, both as teacher, in his writings, and by his invariable courage in bringing before the public the music they ought to know.

Music Publishers' Weekly List.

SONGS.

Is it so?	...	...	Alfred Allen	...	Stanley Lucas
Is there a bitter pang?	...	M. Stydolf	...	...	Cocks
Lamps of Heaven, The	...	Archie Keen	...	...	Metzler
Mutual Passion	...	M. Stydolf	...	...	Cocks
Ode to Pyrrha	...	...	Alfred Allen	...	Stanley Lucas
One year ago to-night	...	...	...	...	Cocks
Ozimandias	...	M. Stydolf	...	...	Cramer
Quite sufficient	...	John Crook	...	...	...
Silent City, The	...	Cotsford Dick	...	...	...
To Clarissa	...	M. Stydolf	...	...	Cocks
Trumpet's Voice, The	...	Godfrey Marks	...	...	Cramer

PIANOFORTE PIECES.

Acantha	...	Warwick Williams	...	Cramer
Ad Revoir	...	Sydney Smith	...	"
Carisbrook	...	Smallwood	...	"
Joyous Greeting	...	"	...	"
Lake side	...	"	...	"
San Remo, Tarantelle	...	C. Stiebler Cook	...	Hutchings & Co.

DANCE MUSIC.

Sunny Hours Valse ... Arthur D. Pocock ... Pocock

SACRED MUSIC.

Kyries, Ancient and Modern ... Willis F. A. Lambert ... Weekes

Next Week's Music.

TO-DAY (SATURDAY).

"The Golden Legend"	Crystal Palace	3
Saturday Popular Concert.....	St. James's Hall	3
Mdlle. Rosina Isidor's Concert	St. James's Hall	8
Mr. Sims Reeves's Concert.....	Albert Palace	8
"La Grande Duchesse"	Her Majesty's Theatre, 2.30 and	8.15

MONDAY, 6.

Monday Popular Concert	St. James's Hall	8
Heckmann Quartet Concert	Steinway Hall	8
French Opera	Her Majesty's Theatre	8.15

TUESDAY, 7.

Heckmann Quartet Concert	Steinway Hall	3
French Opera	Her Majesty's Theatre	8.15
London Symphony Concert	St. James's Hall	8.30

WEDNESDAY, 8.

Mr. William Nicholl's Vocal Recital	Portman Rooms	3.30
Mdlle. Clotilde Kleeberg's Pianoforte Recital	Princes' Hall	3
Mr. Henry Holmes's Chamber Concert	Princes' Hall	8
Heckmann Quartet Concert	Steinway Hall	8
London Ballad Concert	St. James's Hall	8
French Opera	Her Majesty's Theatre	8.15

THURSDAY, 9.

Heckmann Quartet Concert	Steinway Hall	3
Post Office Orphan Home Concert	St. James's Hall	8
French Opera	Her Majesty's Theatre	8.15

FRIDAY, 10.

Heckmann Quartet Concert	Steinway Hall	8
Royal Academy of Music Orchestral Concert	St. James's Hall	8
French Opera	Her Majesty's Theatre	8.15

PROSPECTIVE ARRANGEMENTS FOR WESTMINSTER ABBEY.

SATURDAY, Dec. 4.—10 a.m.: Service (Walmisley), in C; Anthem, "O how amiable," No. 94 (Ps. lxxxiv. 1), Richardson. 3 p.m.; Service (Walmisley), in C; Anthem, "We wait for Thy loving-kindness," No. 855 (Ps. xlviii. 8), Croft.

SUNDAY, Dec. 5 (2nd Sunday in Advent)—10 a.m.: Service Benedicite (Foster), in E; Jub. and Contin. (Bridge), in G; Anthem, "Teach me, O Lord," No. 228 (Ps. cxix. 33), Attwood; as Introit, Hymn No. 48. 3 p.m.: Service (Garrett), in F; Anthem, "If the Lord Himself," No. 374 (Ps. cxxiv. 1), Walmisley; Hymn, after 3rd Collect, No. 56. 7 p.m. (see *Special Programme*).

Notes and News.

LONDON.

The opening of the new building of the Guildhall School of Music in the Thames Embankment is definitely fixed for Thursday, December 9. The Lord Mayor will preside at the ceremony, and the Rev. Dr. Abbott, headmaster of the City of London School, will perform the religious part of the ceremony, which will be followed by a short concert consisting of four pieces only. Later in the afternoon a dinner will be given at the Guildhall Tavern. We propose to publish in our next number a full description of the new building, a history of the Guildhall School, and a portrait and biographical sketch of its able principal, Mr. H. Weist Hill.

On Saturday afternoon, November 27, a concert by the pupils of Mesdemoiselles Bertha and Cecilia Brousil, and of their brother, Herr Hans Brousil, took place at the Portman Rooms, in which a large number of pupils—violin, tenor, and violoncello—took part.

Miss H. Sasse announces an evening concert for Saturday, December 11, at King's College, ladies department, 13 Kensington Square, W., at 8 o'clock. The vocalists are Miss Florence Monk, Miss Clara Myers, Mr. Henry Phillips, and Mr. Elliott Hubbard; piano, Miss H. Sasse; violin, Herr Poznanski; violoncello, Miss Hemmings; accompanist, Miss Mary Carmichael, whose new "June Song" will be sung by Mr. Henry Phillips. Mr. Sutton will take part in Dvorak's *Bagatellen* for piano, two violins and violoncello.

Signor Lago is now in Russia, looking out for artists for Colonel J. H. Mapleson's opera company, which is to appear at Her Majesty's early in March next.

The Lyric Club give their next Smoking Concert on Sunday, December 5, and the last "At Home" for this year is fixed for Thursday next, December 9.

The reason of Mr. Edward Lloyd's non-appearance at the ballad concert on Wednesday November 24, was due to the fog. He waited with the intention of fulfilling his engagement, but when he got as far as Brixton Hill, the fog was so dense that he was obliged to get out of his carriage, and assist the coachman in leading the horses back home.

The music to "The Faithful Shepherdess" which was written by the Rev. A. Wellesley Batson for the *al fresco* performance, has now been published by Messrs. Novello & Co.

The Royal College of Music has a very promising young vocalist in Miss Fanny Clark. This young lady possesses a rich and powerful mezzo-soprano voice, and as she has been taken in hand by Mr. Henschel, it is needless to say that it will be thoroughly trained. Miss Clark will most likely play the principal part in the next opera given by the College Students.

Miss Amy Fay is writing a series of articles on "Music in America," the first of which will definitely appear in the January number of *Musical Society*.

At the concert of the Blackheath Art Club the playing of Spohr's Quartet in G minor by Messrs. A. Burnett, W. Richardson, Ellis Roberts and P. Burnett was greatly appreciated by the audience. Messrs. A. and P. Burnett were afterwards very successful in solo pieces. Mr. Owen's singing of "Revenge, Timotheus cries" showed him to be a singer of great promise.

Mr. W. Ganz has joined the teaching-staff of the Guildhall School of Music as professor of the pianoforte.

Mr. De Lara's first vocal recital took place at Steinway Hall on Tuesday afternoon, November 30. The second is fixed for January 25, at 3.30.

On Tuesday a special meeting of the Royal Albert Hall Corporation was held in the west theatre of the hall to consider the draft of the supplemental charter for which an application is to be made to Her Majesty. Mr. H. C. Rothery, the chairman, stated that their income at present was only £1,500, while £5,500 was required for the ordinary expenses, the difference of these two sums being obtained by the seat-rate (£2 per seat). It seemed to be thought that the council were going to convert the Albert Hall into a theatre, but it was only proposed to adapt the two small theatres for such purposes. By the next amendment it was proposed to omit sub-section 3 of Clause 10. That clause authorized the council (1) to let the hall and premises for any of the purposes sanctioned by the proposed charter: (2) to arrange with individual members of the corporation for the exchange, purchase, renting, or temporary use of their boxes or seats; and (3) to make arrangements for the application of profits arising from the hall, &c. Clause 11 provided that the corporation might, by resolution, empower the council to exclude the members of the corporation for a number of days not exceeding ten in any one year from the hall and premises when used for private meetings or entertainments. He concluded by moving a resolution for agreeing to the draft charter, and giving effect to the amendments mentioned. Mr. Foster Graham seconded the motion, and a protracted discussion followed. Colonel Prendergast strongly dissented to the place being used for any of the purposes of a music-hall. The chairman said that the council never had any such idea. Ultimately, the clauses of the charter having been dealt with *seriatim*, and various amendments discussed, Clause 9 was amended by prohibiting any part of the premises from being let for political meetings or the large hall for theatrical representations, and Clause 10 was amended by striking out sub-section 3. The draft charter was then approved, with a few dissentients.

Music is to be a special feature at the Manchester Jubilee Exhibition next year, Mr. Edward de Jong having undertaken the musical arrangements.

PROVINCIAL

BIRMINGHAM, November 23.—Mr. Stockley's second orchestral concert drew again a large audience, although the programme was not near so attractive as the one issued at the first concert. The principal works were Spohr's symphony, "Die Weihe der Töne," and a concertante in B minor for two violins and orchestra by the same composer. It was hardly a wise thing to have given two great works by Spohr at one sitting. The rendering of the symphony lacked refinement in parts, probably owing to insufficient rehearsal. A descriptive work like this tone-poem, which intends to convey impressions such as nature produces on mankind under various aspects, requires perfection in all its details, or the effect which it is called upon to produce on the listener is totally lost. The concertante duet by Spohr was well played by Messrs. Abbott and Ward. The difficulties with which this work abounds were thoroughly mastered, and the two violinists were enthusiastically applauded by the audience and orchestra. Dr. H. W. Waering's overture was well received and capably played by the band. It was written for the Cambridge degree of doctor of music, and Dr. Waering must be congratulated on having obtained a decided success. The orchestration is picturesque and fanciful, and the overture contains several striking themes. The second subject is a captivating flowing melody in C. Other pretty and somewhat original motives are introduced, and the whole finishes with a powerful coda for full orchestra. The overture was conducted by Mr. Stockley in his usual efficient manner, and the composer had to come forward to receive the acclamations of the audience. Madame Patey and Mr. Ben Davies were the vocalists, and sang several songs which do not call for special notice.—Yesterday Messrs. Harrison's second popular concert this season took place. The hall again presented a splendid appearance, being crowded to excess in every part; even the orchestra was densely packed with eager and enthusiastic listeners. Madame Albani, although only just recovering from an attack of bronchitis, sang in a manner that literally electrified the audience, and we do not hesitate to say a finer singing of Weber's celebrated aria "Wie nahte mir der Schlummer," sung to Italian words, has probably not been heard within living memory. Madame Albani also sang the Jewel Song, *Faust*, in lieu of Gounod's "Nella calma," from *Romeo e Giulietta*; it is needless to say she was several times recalled after each performance. Miss Robertson also was much applauded. Madame Antoinette Sterling sang in her quiet unassuming way "In the chimney corner," by Cowen, and "Three Fishers," by Hullah, and met with the greatest success she ever achieved in Birmingham. Mr. Orlando Harley, who was the tenor, made an excellent impression in "Lend me your aid," *La Reine de Saba*. Signor Foli, the Birmingham favourite, sang in his usual excellent style "Qui sdegno," and Molloy's "Never despair." He gave "Father O'Flynn" for an encore. The instrumentalists were Miss Marie Olson (pianoforte), and Signor Papini (violin). Miss Olson's style is refined and scholarly, Signor Papini's violin playing was much more appreciated last night than on former occasions. Signor Bottesini charmed the audience by his wonderful treatment of a wonderful instrument.

BRISTOL, Nov. 30.—On the evening of the 26th, and the morning of the 27th, the Bristol Musical Festival Society gave two concerts, as this Association is wont to do during the year when a festival "proper" does not take place. The works selected for the performance this year had all before found a place in the programmes of the society. On Friday evening Berlioz's dramatic legend *Faust*, with the following cast, was given: Margaret, Miss Fanny Davies; Faust, Mr. Edward Lloyd; Mephistopheles, Mr. Santley; the small part of Brander being assigned to Mr. Montague Worlock, a local basso cantando. This work had been heard here as recently as last year, when it formed the *pièce de résistance* at the triennial festival; and no doubt the crowded state of the hall on that occasion guided the committee in their choice of works for this year's so-called intermediate concerts. The result achieved, from a musical point of view, more than justified their election to perform Berlioz's composition. The attendance, however, both at Friday's and Saturday's concerts, might certainly have been improved upon. The performance of the legend was in every way worthy of the work undertaken. To say that Miss Mary Davies and Messrs. Lloyd and Santley each achieved a success would be but stating a fact that is looked upon as a *fait accompli* when these artists are engaged to sing. Mr. Worlock is to be congratulated upon the manner in which he acquitted himself in the part of Brander. The chorus sang splendidly throughout, especially creating a marked effect in the final number of the work. On Saturday morning a programme varied in more senses of the word than one was presented. It opened with Beethoven's "Engedi" (*Mount of Olives*), followed by Wagner's *Siegfried's Trauermarsch*, and the same master's *Walkürenritt*, and concluded with Rossini's *Stabat Mater*. With all these works, except perhaps the excerpt from *Die Götterdämmerung*, local audiences were well acquainted. The artists engaged to interpret Beethoven's Oratorio were Miss Annie Marriott, Mr. Lloyd, and Mr. Santley, who all three sang magnificently. Altogether taken as a whole, I doubt whether a finer rendering of the work has been heard. In the *Stabat Mater* Miss Marriott achieved a great and deserved success for her singing of the

"Inflammatus," and the same remark may apply to Mr. Lloyd's rendering of the "Cujus Animam." Madame Enriquez gave an artistic rendering of the music which falls to the share of the second soprano in this work. The chorus in both the oratorio and the hymn sang magnificently and deserve unqualified praise. Their rendering of the choral numbers reflected great credit upon their chorus master, Mr. D. W. Rootham, who is to be congratulated upon the result of his training. The orchestra was, as is usual upon these occasions, occupied by Mr. Charles Hallé's band. This gentleman, I am sorry to say, was absent through illness, and his place was taken by Dr. Joseph Bridge, of Chester. When it is stated that the various works did not suffer in the slightest degree by the substitution of one conductor for the other, it will be readily understood that the highest possible meed of praise is being awarded to Dr. Bridge.

EDINBURGH.—On Monday night, the 15th inst., Mr. Mapleson commenced his season of Italian opera with a good all-round performance of Verdi's *La Traviata*, Mlle. Nordica singing the part of the heroine. On this occasion and on one or two others Mlle. Nordica has shown herself to be an artist of no mediocre ability. Besides Violetta, Mlle. Nordica has, during the week, assumed also the part of Elvira in *Don Giovanni*, and, for the first time, the title rôle in *Carmen*; the latter not with that complete success one would have desired. Among the other more noticeable assumptions by members of Mr. Mapleson's company Mlle. Hastreiter's *Ortruda (Lohengrin)*, and Mlle. Broch's *Rosina (Il Barbiere)* may be specially mentioned; while the impersonations respectively of Figaro and Bartolo, in *Il Barbiere*, and of the Don and Leporello in *Don Giovanni*, by Signor Padilla and Ciampi served to recall the traditions of a bygone day. Well-merited commendation must also be given to Signor Runcio, for his able rendering of the part of José, both historically and vocally, in *Carmen*. The band and chorus, under Signor Vianesi, have, on the whole, discharged their very onerous duties with commendable efficiency. The stage setting and general mounting of the several works has been excellent.—Dr. Charles Hallé and Madame Neruda met with a very warm reception from a full house on the occasion of their recital. The most important of their pieces was Schumann's *Fantasie* in C, Op. 17; a most interesting example of the master's earlier and pre-eminently discursive style. Among the other numbers of the programme were Schubert's *Grand Fantasie* in C, Op. 159, for piano and violin, written the year before his death, and consequently in his maturest style, and Tartini's "Il trillo del diavolo"; both of which, it is needless to say, were admirably played by both executants.—On the following Monday, Mr. Lamond gave his promised Recital; and he also commenced his programme with an example of Schumann's earlier work—the F sharp Sonata, Op. 11, and concluded it with an exposition of one of Beethoven's "last five"—the Sonata in A flat, Op. 110. There were also characteristic illustrations of Chopin, Henselt, and Liszt included in the programme, which had obviously been selected in order to fully exhibit the versatility of this accomplished young pianist's powers. The whole of it was gone through without note or book. This was one of the last recitals Mr. Lamond will be able to give here prior to his departure for the continent, where he purposes to reside for some years; and the house on the occasion was crowded as well as enthusiastic.—The second and concluding week of Mr. Mapleson's season of Italian opera has come and gone without evoking any special cause of musical interest. Indeed more than one of the works produced was "put on" in a manner that did not altogether redound to the credit of the company, or by any means reach that average level of excellence for which Her Majesty's opera is famous. Due allowance no doubt must be made for some of the more patent shortcomings on the score of climate which has been very trying here of late; and has committed terrible ravages on the delicate vocal organization of some of the principal artists, leading to more than one serious dislocation of casts previously announced.—The performance of Max Bruch's *Odysseus* by Mr. Waddell's choir was on the whole, as regards both principals and chorus, unsatisfactory. The chorus, which evinced decided want of power in dealing with the more dramatic and exacting passages throughout, were heard to best advantage in the opening Chorus of "Nymphs." The audience was large.

GLASGOW, Nov. 30.—The most successful visit that the Carl Rosa Company has yet paid to Glasgow came to an end on Saturday. At every representation the house was crowded, and on more than one occasion the seats might have been sold twice over. The operas given during the week were *Trovatore*, *Figaro*, *Nadesha*, *Carmen*, *Faust*, and *Lohengrin*. The second representation of Wagner's opera took place in presence of an immense audience, which fortunately did not contain the turbulent element which had interfered with the performance of the opera in the previous week. Mr. Rosa now begins to reap the reward of long and patient work carried on at one time under difficulties that seemed hopeless. The public has at last learned to understand that an operatic performance is, or at any rate may be, something more than an arena for the display of particular singers, and that uniform excellence, a good *ensemble* and conscientious work all round are of more importance to every work of real artistic merit than the attractions of prima donna. To say so at the present time is to be guilty of a truism. Nevertheless, the public both of Scotland and England owe their present enlightenment on

this subject, quite as much and perhaps more to the exertions of Mr. Rosa than to the efforts of the numerous writers who have endeavoured to impress their views on the public mind. The practical demonstration has in the long run proved more convincing than volumes of theorizing.—On Friday evening, November 26, Mr. Carl Rosa was entertained at dinner by the Glasgow Society of Musicians, in the Grand Hotel. There was a large gathering of the members and associates of the Society, all the important branches of the musical profession being well represented. Amongst others present were Sir James Bain, Messrs. Glen Henderson, R. R. Stephens, Brodie, Andrew Myles (Pres. G.C.U.), Emile Berger (Vice-Pres. G.S.M.), W. M. Miller, C. Johnson, W. H. Cole, W. H. Zavertal, Rev. Dr. Corbett, &c. Mr. Julius Seligman (Pres.) occupied the chair, and in an eloquent speech proposed the health of Mr. Rosa, who in replying, gave a short account of his early performances as a violinist in Scotland. When he first presented himself in Glasgow the sword dance, included in the entertainment, was more valued than De Beriot's concertos. Mr. Rosa afterwards gave "prosperity to the Glasgow Society of Musicians." During the course of the evening several songs were admirably sung by Mr. Edward Scovel, H. A. L. Seligmann, and M. Emil Clauss.

LIVERPOOL.—The regrettable illness of Mr. Charles Hallé interfered considerably with the programme of both the Philharmonic Concert on November 23, and his own of November 30. In the former case his place at the conductor's desk had to be taken by Mr. Randegger, and in the latter case by Mr. Hecht. Miss Laura Smart, a soprano of more than local fame, sang with the utmost delicacy and discretion "With verdure clad," "It was a dream," and "The bird that came in spring." At both of these concerts Mr. Hallé had been set down for concerti of considerable interest, and for these his place had to be filled by Miss Fanny Davies, who acquitted herself admirably, her execution being marked by much brilliancy and taste.—On Saturday, November 27, Mr. Skudner Nelsing, a local professor of tried attainments, gave an interesting pianoforte recital in St. George's Hall, before a large audience. The programme included examples from Scarlatti, Haydn, Chopin, Mendelssohn, Schumann, Liszt, Grieg, Jensen, Henselt, Rubinstein, Bach, and Beethoven, and in each excerpt was displayed that careful manipulation and technical accuracy which, together with a large amount of artistic feeling, always distinguishes this performer.—The performance of *Elijah* by the Philharmonic Choral Society on November 25 was eminently satisfying, and the principals, Miss Whitacre, Madame Mudie Bolingbroke, Mr. Maldwyn Humphries, and Mr. Bantock Pierpoint, together with the chorus, came in for a large share of commendation, while the excellence of Mr. W. T. Best's organ accompaniments goes without saying.—Next Tuesday's concert of the Philharmonic Society's series will introduce Dr. A. C. Mackenzie's cantata, *The Bride*, for the first time to a Liverpool audience, and other novel items are also included in the scheme.

MANCHESTER.—Dvorak's oratorio *St. Ludmila* was given on Nov. 25 by Mr. Charles Hallé. The singers were Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Watkin Mills. A first performance of such a work could not be expected to go with perfect smoothness, but the hitches that occurred were not of great importance. Madame Albani sang superbly, and left the impression on her hearers that the soprano solos would utterly fail of effectiveness without such a singer to interpret them. The oratorio was well but not enthusiastically received. Many seemed to expect that it would show more marks of Dvorak's originality. Mr. Hallé was not well enough to conduct the performance, and his place was taken by Mr. Hecht.—The Heckmann Quartet are to play at the Schiller Club on Saturday.

NEWCASTLE.—The Carl Rosa Opera Company have begun what promises to be a very successful season of English opera at Newcastle-on-Tyne. *Carmen* on the opening night was performed to a house crowded in every part.

FOREIGN.

BERLIN.—Herr Franz Rummel has given two very successful chamber-music concerts, at which he played, among other solo pianoforte pieces, Beethoven's F minor Sonata. The concerted music comprised pianoforte quintets by Schumann and Taubert, and Hummel's septet. The pianist's skill in *ensemble* playing, as well as in solo performances, is highly praised by the critics.

LEIPZIG.—The principal event of the past week has been the performance of Felix Draeseke's B minor Requiem by the Riedel-Verein. The work, which is, I imagine, little known in England, deserves to take a high rank in church music, and may be compared to Brahms's "Requiem" and Friedrich Kiel's sacred compositions. The work is throughout truly Protestant in conception (witness the use made of the well-known chorale, "Jesus meine Zuversicht," in the "Domine"), and very clever in construction, the composer showing himself to be a skilful contrapuntist and a modern harmonist in every sense of the word (some progressions are—well, very daring). Of the orchestration one can express nothing but praise, and its many beautiful points were well brought out by the Gewandhaus Orchestra. This latter with the soloists, Fr. Spillet,

Fr. Wegener, Herren Dierich and Hungar, and the choir of the Riedel-Verein gave as perfect a rendering of the work as could be desired—certainly, great thanks are due to Herr Professor Riedel for the opportunity he has given of hearing this splendid work.—The new opera, by Nessler, was produced on Monday last, and although the rôles were distributed among Frau Baumann, Frau Metzler-Löwy, Herren Schelper, Hedmond, Grengg, in short, our best singers, the work only achieved a *succès d'estime*.—All ardent Wagnerians in Leipzig have received with joy the announcement that *Der Ring des Nibelungen* is to be put in the *répertoire* of the Stadttheater again, the first performance (*Das Rheingold*) having been fixed for the end of December.—At Mierzwinski's concert Fr. Mélanie Wienzkowska, a Viennese pianist, of whom great things are said, is to appear. The principal works performed at the opera have been *Otto der Schütz*, *Trompeter von Säkkingen* (Nessler), and *Heinrich der Löwe* (Kretschmer), etc.

PARIS, NOV. 29.—The news from our opera houses is rather poor; besides the two operas in preparation in their respective theatres there was only last week the *début* of Mdlle. d'Alvar as *Rachel* in Halévy's *Juive*; the young lady was not quite at home in the large house, and will be, it is hoped, better the next time.—Yesterday we had three orchestral concerts. To begin with Old Papa Pasdeloup's monthly concert, I must point out the beautiful Haydn Symphony in B flat, which, but for its length, would have been encored. Madame Harseck, our first resident violinist, played with great success Wieniawski's Concerto in D minor.—At Colonne's M. Sauret played with the utmost success an Allegro pathétique by Ernst, and, for the first time in Paris, "Rêverie" and "Caprice," by Berlioz. The orchestral prelude to Max Bruch's *Lorelei*, although splendidly given, was not received as warmly as this fine work ought to have been. The principal plaudits were for Schumann's First Symphony and Delibes's ballet music for *Ruy Blas*, including the lovely and now celebrated "Passepied."—At Lamoureux's concert the same programme as on the previous Sunday was given, the only new item being Beethoven's Pastoral Symphony, which was performed more brilliantly and beautifully than it is possible to describe.—Next Sunday, first concert of the Société des Concerts du Conservatoire.

BOSTON.—The following announcements will give a good general idea of what is to be offered to the music-lovers of Boston during the season just opened:—The Boston symphony orchestra gives concerts at Music Hall every Friday afternoon and Saturday evening. The sixth season began Oct. 15. Forty-eight concerts are to be given in all. The soloists engaged include Joseffy, Miss Emma Juch, Mr. and Mrs. George Henschel, Mme. Fursch-Madi, and others. Mme. Rive-King was engaged for the first concert, and Miss Lilli Lehmann for the second.—The Handel and Haydn society will give three concerts. At Christmas, *The Messiah* (78th time); Feb. 27, Bach's Mass in B minor and Hiller's *Song of Victory*; and at Easter *The Creation*. The artists already engaged for the first concert are Miss Gertrude Edmunds, Messrs. Wm. J. Winch and D. M. Babcock; for the second, Miss Lilli Lehmann and Miss Mary H. How; for the third, Miss Lehmann, Messrs. Wm. J. Winch, and Myron W. Whitney. Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist.—The Boylston Club for its 14th season will give five concerts at Music Hall, under the baton of its director, Mr. George L. Osgood, Dec. 1, 6, March 2, May 4, 9. Among the works to be given are Meyerbeer's 91st Psalm; Otto's "Night Song"; Berleuer's "Sea Song"; Reitz's "Morning Song"; Dregert's "Dreaming Rose"; Rubinstein's "The Bridegroom"; Taubert's "Dance song in May"; Rheinberger's "Love is a Rose"; and either Sir Arthur Sullivan's *The Golden Legend* or Dvorak's *St. Ludmila*. The final concerts will be devoted to glees, madrigals and part-songs by American composers.—The Apollo Club's 16th season will comprise six concerts to be given on Dec. 8, 20, Feb. 16, 21, April 27, May 2; under Mr. B. J. Lang's direction. Mr. Wm. J. Winch will sing at the first concert, the programme of which will include Saint-Saëns's "Winter Serenade"; Mohr's "The Sea"; Weinzür's "Bless God, thou lovely Breeze of Spring"; Ganby's "Night at Sea." Mendelssohn's "Antigone" will be given at the second concert, Mr. George Riddle reading the text.—The eleventh season of the Cecilia Club—Mr. B. J. Lang, conductor—will include four concerts, to be given Nov. 18, Jan. 27, March 17, May 5. Liszt's *St. Elizabeth* will be given at the first concert. *The Spectre's Bride* will again be heard, at the third concert. Mr. and Mrs. Georg Henschel will appear at the closing concert.—The Euterpe will give four concerts for its ninth season, at Apollo Hall, on Wednesday evenings. Nov. 10, Dec. 29, Feb. 9, March 9. A fifth concert, with programme of American compositions will probably be added.—The Boston Chamber Music Society will give eight concerts at Association Hall, on Nov. 8, 22, Dec. 13, Jan. 3, 24, Feb. 14, March 7, 21. The first programme will comprise Septet, Beethoven; Cycle of Franz songs (sung by Mr. George L. Osgood); Pianoforte Quintet, F minor, Brahms. Among the soloists engaged are Miss Gertrude Franklin, Mrs. Humphrey-Allen, Miss Gertrude Edmunds, Mr. Charles F. Webber, Mr. Charles E. Tinney, Mr. Carl Baermann, and others. The works to be given include Septet, Hummel; Trio for Pianoforte, viola and clarinet, Mozart; Serenade in D, for violin, viola and 'cello; Octet, Schubert; Double Quartet, Spohr; Pianoforte Quartet, in G Raff; Pianoforte Quintet, F minor, Brahms; Sextet, Dvorak. Mr. Charles F. Webber gives chamber

concerts at 149, Tremont St., on Tuesday evenings. The first occurred Oct. 25. The remaining dates are Nov. 9, 23, Dec. 21, Jan. 4.—The Dousie Sisters will give pianoforte recitals at Chickering Hall, on Monday afternoons, Nov. 15, 22, 29.—Mr. Calixa Lavallee is to give at Miller Hall, several concerts, the programmes of which will be made up exclusively from the works of American composers.—The Kneisel Quartet will give six concerts, at Chickering Hall.—Dr. Louis Maas announces four chamber concerts.—A series of five historical concerts will be given by Messrs. B. J. Lang and William J. Winch at Chickering Hall.—Madame Steiniger-Clark and Mr. Frederic Clark have arranged for several concerts to be given at Chickering Hall, a historical programme, a Schubert programme, a Beethoven programme and a Bach programme being among the works promised.—Mr. B. J. Lang announces a series of recitals at Chickering Hall. Several recitals will be given by Mr. and Mrs. James M. Tracy.—Miss Gertrude Franklin is to be heard in two concerts at Bumstead Hall. Mr. Everett E. Truette will resume his organ recitals at Tremont Temple.—Mr. Henry Fay will give one or more concerts.—*King René's Daughter* will be performed at Association Hall, Nov. 9. Soloists, Mrs. Jennie P. Walker, Miss Lizzie W. Cary, Miss Mary H. How.—The Harvard Quartet will sing at Tremont Temple, Dec. 20.—Patti will give concerts at Music Hall on Tuesday and Friday evenings, Nov. 23, 26.—In addition to the foregoing there are to be numerous other concerts, not yet announced, to say nothing of the various Course entertainments, Conservatory concerts, etc.—Several seasons of opera are also to be given. The American, German and Boston Ideal opera companies will be heard at the Boston Theatre, and the Angelo Italian Opera Company will appear at Mechanics' Hall.—*Boston Musical Record*.

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